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mens sixteen inches long can be arranged across one page, the shorter scraps in two rows.

The album should contain leaves of smooth and moderately stiff mounting board of a gray tint—white being objectionable for showing dust stains—the leaves should be separated by guards to prevent bulging when the album is full. The pressure of the leaves on the lace keeps the latter straight and smooth without injury; all precautions besides the guards to keep the leaves asunder are therefore unnecessary.

The number of guards between the leaves depends on the thickness of the mounted specimens. For mediæval lace-work, raised points, and heavy pillow laces, four guards; for flat points and fine pillow laces two guards will be found sufficient.

The mounted specimens are gummed to the right-hand page of the album; the left-hand page is used for manuscript remarks, engravings, wood-cuts, and photographs relating to lace. The specimens on their mounts can be framed in with lines in gold, Indian, or colored ink, or with ornamental borders; but the plain plan will always show best. The specimens so disposed can easily be removed and transferred to another page by passing a paper-knife under the mount.

Three sets of albums are desirable for a lace collection—one for mediæval lace-work, one for point lace, one for pillow lace. Mediæval lace-work is best arranged in sections relating to workmanship and style of pattern; point and pillow lace according to country of origin, subdivided into chronological periods of style.

The outside ornamentation of the album must be left to the taste of the collector, but different colors should be chosen for the covers of the three sets.

OBJECTS FOR NEEDLEWORK DECORATION.

THE various objects which may be rendered decorative by needlework have to a great extent been already mentioned incidentally in previous numbers of this magazine; but there are many still to be named. They are well-nigh numberless, from a mat for the coal-box to the most costly hangings; among the rest may be mentioned curtains for doors, windows, and bookcases; chair-covers, cushions, footstools, table-cloths, d'oyleys, valances for chimney-pieces, and screens of all kinds. The unmeaning fretwork and commonplace silk lining of an upright piano may be replaced most agreeably by a piece of silk embroidery. This should be of fine and careful work, for it is fully displayed, near the eye, and almost occupies the place of a picture. Bell-pulls remain in old-fashioned houses, and are coming into use again; they have a good effect embroidered on some color that goes well with the wall paper or paint of the wainscot.

Embroidery on linen has as many uses as that on cloth or silk. Embroidered linen makes pleasant summer chair-covers, hangings for a morning-room or bedroom, valances to hang above a washstand, and borders for brackets. Afternoon tea table-cloths of linen look very well with embroidered ends—towel-wise—or bordered all round: outline work is more suitable for these than filled-in embroidery, as it will bear more frequent washing, especially if done in ingrain cotton. The indispensable ever-to-be-renewed "tidy" may be made quite a work of art. The most convenient material for tidies is linen, embroidered in various colors, or in monochrome with crewel or with filose. Blue linen decorated with white makes a good, useful tidy.

Outline work on linen is very suitable for bedroom hangings; indeed, in the opinion of good judges, outline work is, as a rule, the best style for curtains and such large pieces of work, whatever the material may be, though beautiful colored and filled-in work has been made for such purposes, and may be made again. To this class of work belong mats for the coal-box, bath carpets of coarse flannel, summer carriage rugs of heavy linen, and the large squares of linen used to protect the carpet by open windows. A little bold and effective embroidery for borders will make these necessities into pleasant decorations, only they must not be too labored, or made too conspicuous.

There is a class of work that has been favored in all ages of needlework—one which will tax the skill of the needle-woman and designer perhaps even more than curtains—viz., the bed-quilt or coverlet. A quilt means, properly speaking, something quilted—i.e., wadded and sewn down: very beautiful grounds were made in this way, the quilting being sometimes the sole ornament of the coverlet, and at others serving as a ground on

which various patterns were worked. In these days, and with a decorative end in view, such very elaborate work hardly repays the time spent on it; but the coverlet is to be recommended as an excellent object for work and for design. Outline work in one color is very suitable for this purpose, and a bold formal pattern looks very handsome. A more flowing and branching design, well enclosed in lines and borders, will look equally well: the worker's name or monogram and the date should always be added. Quilts are sometimes made with unbleached muslin, used rather as a foundation than as a ground, being nearly covered with an applied pattern of leaves and flowers in cloth, with the stems worked in crewel, the vacant spaces being filled by a very simple diaper.

For outline work a strong linen makes the best ground, with the pattern worked in filose, as more durable than worsted, and also as pleasanter in the working. For this purpose, and for any large piece of monochrome work, it is necessary to have an abundant supply of filose or worsted; what remains need not be wasted, but if there be too little, it is scarcely possible to get it really matched; the color may appear to be the same, but it will have been dyed at different times, and washing, or even wear, will develop a difference that spoils the whole work.

THE BOSTON SOCIETY OF DECORATIVE ART.

THE thriving Society of Decorative Art in Boston was founded in 1878, mainly through the efforts of Miss Ticknor. It is conducted on the same plan as the New York Society of Decorative Art, and is in correspondence with it. Mrs. Lucy R. Read is president, and Mrs. Turner Sargent, Mrs. G. Howland Shaw, and Mrs. Oliver Peabody, are vice-presidents. The rooms of the society in Boylston street—which, thanks to the liberality of Mr. J. Huntington Wolcott, are rent-free—are filled with most creditable examples of art industry. Notable among the objects on exhibition are some table covers, in Kensington needlework, hand-made lace of exquisite finish, two panels (in designs of sunflowers and hollyhocks), some Bennett Faience, beautiful pieces of Chelsea pottery, a plaque by Mr. Fenety, a gifted young artist; an ebony-framed screen of painted silk, showing thistledowns and dandelions, two vases by Miss Annie Lee, some of whose work has gone to the Cincinnati Decorative Art rooms; plaques by Miss Shurtleff, and Miss L. C. Town, and some excellent carving, in dark wood, of traceries of flowers and leaves. Besides these there is a large ebony cabinet filled with pieces of decorated china, some of which are of decided merit. The school for painting on porcelain is under the care of W. R. Ware, and meets in a room in the Museum of Fine Arts. The School of Carving and Modelling has a day class and an evening class for young men. The School for Art Needlework, which also meets in the Museum, during the past year has had a class numbering two hundred and twenty-three, of which forty-five were free pupils.

NOTHING seems to be too dainty for household linen. Even bath towels are woven with patterns to represent colored embroidery. Bed linen is made of the very finest texture, and lavishly trimmed with embroidery, lace, and frilling. Ready-made sheets of cambric, hem-stitched, are also to be bought. Many are scalloped at the edge, while a few of the more costly have Madeira work carried entirely around them. Some upper sheets are trimmed with insertion and lace. Pillow-cases are still more elaborate; sometimes the owner's monogram is worked in the centre, either in crewel or satin stitch, with an open-work design in each corner, and further ornamented with Valenciennes lace and knots of blue or pink ribbon. Square pillow-cases are entirely superseding the old oblong shape. The usual size now is about thirty inches square. In the elegantly-appointed home of one of the first house decorators of the day all the pillows were large and square, and very comfortable they proved. Blankets are highly ornamental; many are scalloped at the edges, and have a tiny spray of flowers worked in each scallop. Some blankets are edged with colored braids; others are bordered with bands of red or blue ribbon; and, again, some uncommon-looking ones, made of two colors, both cross-barred and striped, are bound with ribbon.

ALTHOUGH skilled workers often employ valuable materials, yet true art needlework need not be costly.

It is only necessary to observe the rules of art as regards the design and the coloring, in order to make the most inexpensive materials into objects that shall be a perpetual delight.

WHAT frequently brings good needlework into contempt is the mistake of filling a room with perpetual patterns: carpet and walls are perhaps already ornamented with more or less striking designs, and if we embroider every article susceptible of this decoration with patterns—however lovely—we shall lose the essential quality of repose, fatigue the eye, and weary the mind.

Decorative Art Notes.

CINCINNATI seems to be the natural home for American faience. First we have the McLaughlin ware; then Mrs. Plympton produces her artistic pieces in low relief, and now T. J. Wheatley, of that city—a mere youth—is doing very creditable work in imitation of the Haviland ware. There are a few of his pieces at Messrs. Davis Collamore & Co.'s store, which are offered for sale at about half the price asked for Haviland or Bennett ware. Two vases, spiritedly decorated with ragged wild flowers, are the best specimens, and we advise Mr. Wheatley to keep to that style of decoration. His attempts at plaque painting are too ambitious. There is something attractive in the mere form of a vase which makes its decoration secondary to it; but a painted plaque is a picture or nothing, and to be an object worthy of being displayed it must, like any other picture, possess absolute artistic merits.

THE more complicated shapes for menu cards are being abandoned, and the folding tablets and simple cards are growing in vogue again, but the ornamentation is as elaborate as ever.

THE latest use of crewels for dress that we have seen is in ornamenting coarse grass hats, which, untrimmed, are suitable for a bathing costume, and, lightly trimmed with satin, are delightfully cool and pretty for the garden.

A DOLLAR invested in Japanese parasols of various sizes will furnish decoration for several rooms. The parasol generally sold for ten cents, minus the stick and ribs, which are easily taken out, makes a very pretty cover for a lamp-shade. After the stick is pulled out, cut the ribs away, and then cut off enough from the top of the parasol to make the opening for the chimney. If the cover is too large, cut it down the side, and let the divided parts lap over. A larger umbrella inserted stick inward will cover an ugly grate; or if suspended under a chandelier will give a soft light for reading by, and produce a pretty effect. A society actress, well known for her exquisite taste, was the first to hit upon this latter device, and it added much to the picturesqueness of her charming little boudoir in Gramercy Park. Again, we know a lady who uses, with good effect, the very small-sized umbrellas—we have all seen these pretty Japanese toys—to cover the large picture-nails in her rooms.

A SET OF CHILDREN'S PHOTOGRAPHS, beautifully colored and arranged in a lady's boudoir were seen by the writer the other day. There was a bracelet drawn out and painted in gold, with three medallions, in each of which was a child's head. Over the bracelet was a locket, in which the husband and father's head was put, with a bow of ribbon painted at the top, as if tying the locket to the background. Above this was illuminated, in ornamental letters in gold and colored gems, "My Jewels," and the whole was in a gilt frame, and the card background was painted a pale blue.

SOME NOVEL TENNIS-PARTY INVITATION CARDS show a large lily sketched in pen-and-ink, out of which appears a little laughing child's head and arms. Each hand has a racquet in it, and over its head, on a ribbon which comes from the handle of the racquets, is written "tea and tennis." The ribbon is outlined in blue, in the shape of a bow over the child's head, and the letters are in gold. Underneath, on the card, is written the lady's name and residence, with the usual "at home." Any one who is fond of painting flowers and children's heads could arrange lovely cards in this fashion. Some cards have two crossed racquets etched at the top, and the usual invitation form below; sometimes they are all stamped in gold or in color.

PRETTY decorated dinner-cards will be used next season. Each gentleman on arrival is handed one. On each card the names of the company and the place each member is expected to occupy are duly inscribed, and the exact position of the special gentleman, and his only, filled in with a color. The same card serves for what Mrs. Haweis calls a "vis-à-vis" card, for at a glance the holder can see who is at table and where they sit.

A PRETTY floral arrangement for a dinner-table, for those who consider economy and wish to make the most of homely materials, consists of two ordinary oval glass dishes of different sizes, placed one within the other, and both filled with water. In the space between the two there are placed moss and growing grasses, with a quantity of cut forget-me-not. The inner dish had some water-lilies floating in it. The idea is conveyed of a miniature pond and its appropriate vegetation.

THE rage for flowers as a personal decoration is becoming absurd. Fans covered with cut blooms seemed incongruous enough, but the present Parisian fashion of carrying them on the parasol is worse.